CONFIDENTIAL CHAT ABOUT THE STAGE AND STAGE FOLK

Apparently Too Many Playhouses in Gotham for the Number of Playgoers. David Belasco's Judgment Verified by Cold, Hard Facts.

By MATTHEW WHITE, Jr.

THE expected has happened this time. For a month past New York has seen a new theater opened every week, and now it is apparent that there are not enough playgoers to go around—at least, not with the sort of attractions that are at present being offered them.

That David Belasco should have come out and boldly declared that there are too many theaters in town may seem bad business policy to his brother-managers; but it is certainly voicing the truth of the matter. I was positively astounded on entering the gorgeous New Amsterdam Theater on the second night of its existence to find an audience present that scarcely half filled the place.

And "A Midsummer Night's Dream" is well worth seeing. As Mr. Goodwin's manager remarked to me, "If the people of New York won't have Shakespeare served up to them as we are doing it now it is certain they do not want him at all."

Don't Want Shakespeare.

But evidently New Yorkers don't want Shakespeare, no matter if he is sugar-coated with musical comedy trimmings. Mr. Goodwin's season was originally announced as being for five weeks; before the first one was half over it was cut down to three—and most unkindest cut of all—I see now that it is Mr. Goodwin's own life, Maxine Elliott, who takes up the last fortnight of his New Amsterdam time with her unequivocal success, "Her Own Way."

The theater is assuredly one of the most striking in the city, but I was surprised to note around the proscenium arch a series of peacocks. Theatrical folk are, as a rule, so superstituous that to boldly introduce peacock feathers even of paint and plaster, so close to the stage, seemed flying in the face of the fates. And certainly the fates appear to have retaliated on the very opening attraction.

I am not sure, though, that in the present state of popular taste, whether it is not bad judgment for the managers to proclaim in advance what the season's offerings are to be at these resplendent new houses. In the case of the New Amsterdam, at any rate, it appears to have been a mistake.

Prefers "Mother Goose."

"I want to see the new theater, of course," says the Manhattan playgoer to himself; "but what's the use of putting up my $2 for Shakespeare when by waiting five weeks I can take in 'Mother Goose' instead?"

In 1899 a "Dramatic Mirror" reporter asked Mr. Goodwin if he had any idea of appearing in Shakespeare's plays, to which Mr. Goodwin replied:

"There are several of Shakespeare's characters that I desire to play. Richard III is one, Iago another, and Shylock another. Some time in the future I expect to do them."

At this time Goodwin was acting in Clyde Fitch's "Nathan Hale," and some three years later his Bard of Avon ambitions were partially gratified by a spring tour in "The Merchant of Venice." After his present experience, however, it seems likely that he will leave the master dramatist severely alone.

Goodwin Born in Boston.

Mr. Goodwin is Boston born, and is now forty-six years old. He wishes it to be understood that he was neither the fore nor the hind legs of the heifer in "Evangeline," but did the second comedy role in that famous Rice extravaganza—Captain Dietrich. He began to attract notice in "Hobbies," and made a great hit with Augustus Thomas' comedy, "In Mizzoura." Then came his David Garrick, "The Nominee," and "A Gold Mine." In 1896 he was the Sir Lucius O'Trigger in the all-star presentation of "The Rivals."

It was soon after this that Maxine Elliott joined his company for the Australian tour, and on their return they were married, their first joint starring venture being in "An American Citizen." The last vehicle in which they were associated was "The Altar of Friendship," done last winter at the Knickerbocker.

Sir Henry Irving's "Dante."

Sir Henry Irving has not found New York so ready to part with its money at his box office as of yore. "Dante" has been slated and left, and I have to confess that when it came to sitting through the performance a second time I balked at the ordeal, having seen the piece at Drury Lane last summer.

Irving's previous visit to this country was in 1901, when he had only baked over "Madame Sans Gene" for his piece de resistance. His last real triumph here was with "Robespierre" in 1899.

If I mistake not, he will find the absence of Ellen Terry a decided drawback to his present tour. Miss Terry had expected to come on her own account this fall, but her play failed, and so she had no attraction to bring with her. She is at present touring the English province in repertory.

If I could not summon up courage to take a second view of "Dante" it was with considerable reluctance that I decided to have a first one of "The Best of Friends." The critics had so few good words to say about the production that only a pure sense of duty carried me to the Academy the other night.

Thrills at the Academy.

But I was really repaid for going. Why, at one time I received a real thrill, hardened theatergoer as I am. This was in the great scene in the banqueting hall, where the queen's health is drunk and the glasses shattered on the tables afterward. To see the young Earl sit there through it all, never joining in, opposed to the war as he is, and then to hear his cry of "I will lead you!" when a dispatch from Africa calls for more volunteers—to witness this act, following closely on the toast drinking, is to take part in a veritably soul-stirring episode.

Joe Wheelock, jr., plays the part in just the right key, too. It is good to see this favorite young actor back on our boards again. He went to Big Horn Basin, Wyoming, in June, 1901, in search of health by the doctors' orders.

Charles Frohman told him that he would keep his place in the Empire stock company for him, so we may look to see him back at the Empire again after Miss Adams' engagement ends there in January.

Young Wheelock's Roles.

And, by the way, I am wondering whether the play will not be "Mrs. Gorringe's Necklace," by the author of "Cousin Kate." Although it may be that Mr. Frohman is keeping this for John Drew's use next season, there being a capital Charles Wyndham role in it for him.

One of young Wheelock's great parts at the Empire was that of the solemn faced jockey, Morley, in "Lord and Lady Algy." The last character he played there was Lionel Carteret in "Mrs. Dane's Defense."

Young Wheelock is not the only player whom "The Best of Friends" introduces to the stage, after a prolonged absence. By a coincidence it was on these very Academy of Music boards that Agnes Booth was last seen in New York; and in another English melodrama, too, "The Sporting Duchess."

Mrs. Booth is an Australian by birth, and married Edwin Booth's brother, Junius Brutus. Her son, Sydney, is also an actor, and was with Henrietta Crosman in "Mistress Nell." One of her early New York hits was the tart-eating scene of W. S. Gilbert's "Engaged," a comedy involving the Scotch marriage law, which had a long run at the old Park Theater, Broadway and Twenty-second Street, under Henry E. Abbey, in the seventies.

Mrs. Booth's Career.

She has played with Edwin Forrest, Edwin Booth, the elder Sothern, and Lester Wallack, and was a notable member of A. M. Palmer's stock forces, when they held forth at the two Square houses—Union and Madison. At the latter theater she was the heroine in "Young Mrs. Winthrop," also in "Aunt Jack," and enacted the wife of Jim the Penman and the mother of Captain Swift.

After the death of Mr. Booth she married John E. Schoeffel, associated with theater management in Boston, which city she makes her home. In "The Best of Friends" she is a circus performer, and to her hands falls one of the stirring tragi-comedy scenes of the piece, when she threatens to touch a lighted candle to a barrel of gunpowder.

Richard Bennett, who has a prominent part as the Boer general's son, is perhaps best known to playgoers from his two seasons' work with Annie Russell, as the young priest secretly in love with the Princess in "A Royal Family." Some years ago he was cast in another English melodrama at the Academy—"The White Heather," in which he did the drunken gamekeeper. He hails from Indiana and was first seen in New York with the Rogers Brothers when they did "A Round of Pleasure" at the Knickerbocker.

"Best of Friends" Is Crude.

In many respects, of course, "The Best of Friends" is exceedingly crude and far-fetched, but in not a few of its episodes it gets a grip on the sensibilities of its audiences such as many more pretentious pieces fail to do. Young Lionel Barrymore puts up wonderful work as the old Boer commandant. In his walk and every movement he simulates age to the life, and his death scene has become justly celebrated.

Young Barrymore has been on the stage about five years. I recall him a few seasons ago as playing in somewhat colorless fashion a small "straight" role in the late Sol Smith Russell's company. Later he was Lieutenant Barker, another juvenile, with his uncle, John Drew, in "The Second in Command." It remained for the fellow to find his metier in character parts, which he did a year ago as the organ-grinder, again with Drew, in "The Mummy and the Humming Bird."

There is still another member of the Barrymore family, John, who is not on the stage, however, but devotes himself to painting.

Miss Katherine Grey.

Before leaving the cast of "The Best of Friends," I must not forget to mention the heroine, Katherine Grey, who was at the Academy last winter in the American locomotive-hymn-book melodrama, "The Ninety-and-Nine." Last spring she assisted Dixey in "Facing the Music," at the Garrick, and first came into metropolitan fame with Mansfield, at the Herald Square, some years ago as Louka in the clever but peculiar play of G. Bernard Shaw's, "Arms and the Man," or "The Chocolate Cream Soldier," as it was sometimes facetiously called.

At last, after several years, I can unreservedly enjoy seeing Kyrle Bellew. His rough-house work in "A Gentleman of France" appealed to me not at all, and I was not partial to the "Necklace" play, in which he appeared with Mrs. Potter at Wallack's something like half a dozen years ago. But "Raffles" is all right—perhaps largely because one thinks, up to the very end, that it is going to be all wrong, and leave a bad taste in one's mouth.

Boucicault Discovers Bellew.

It was certainly very thoughtful of the first night reviewers not to give away this delightful climax, played in such swift fashion that it exhilarates while it for the moment almost bewilders one. Then it brings down the curtain on a laugh where all the women have expected to be caught wiping their eyes in sympathy with the captured captivating amateur cracksman.

Bellew began to act under his two Christian names, Harold Kyrle, and was "discovered" by Dion Boucicault in an obscure company performing in Dublin. He was appearing at the time as George de Lesparre in Boucicault's own play, "Led Astray," and the Dublin critics gave such eulogistic notices of his work that Boucicault telegraphed for him to come to London, where he placed him in the famous stock at the Haymarket.

Bellew is a younger son of J. C. M. Bellew, who made considerable reputation in his day in England by giving readings. In his youth Kyrle (pronounced Curl) was in the merchant marine, but the player's instinct was strong within him, and while in Australia he joined a strolling troupe and made his debut in England at Brighton in 1875.

Appeared With Neilson.

Later, in London, he was Claudia to the celebrated Adelaide Neilson's Isabella, in Shakespeare's "Measure for Measure," and Beausant to her Lady of Lyons. In 1879 he did Osric to Henry Irving's Hamlet. He makes a superb Charles Surface in "The School for Scandal," and a charming Captain Absolute in Sheridan's other brilliant comedy, "The Rivals," both of which he has enacted at Wallack's.

His association as co-star with Mrs. James Brown Potter, began in June, 1887, and included a trip together to the Antipodes. Bellew is a cousin of the wealthy Baroness Burdett-Coutts, and his father was considered the handsomest man in England. His New York debut was made at the Fifth Avenue Theater in October, 1887, when Mrs. Potter brought out "Mlle. de Bremier."

In "Raffles" the detective, Captain Bedford, as played by E. M. Holland, attracts almost as much attention as does Raffles himself, in spite of the fact that Holland plays it altogether in the old-fashioned way—moving his eyebrows and stroking his mustache in the manner of the story book detective of the past generation. But Mr. Holland must be delighted to get out of the Hall Caine-brake, which held him last year as the Pope with Viola Allen in "The Eternal City." Previous to that he essayed a starring tour in "Eben Holden."

Sons of a Distinguished Father.

E. M. and his brother Joe are the sons of George Holland, a once valued member of Lester Wallack's company. It was the funeral of George Holland, by the way, that gave its name of the "Little Church Around the Corner" to the sanctuary on Twenty-ninth Street, just east of Fifth Avenue.

Joseph Jefferson, in behalf of the widow, had sought out the clergyman of the church she herself attended, but when this gentleman learned that it was an actor over whose bier he was requested to speak, he hesitated, and finally suggested that there was a little church around the corner where the services could perhaps be more conveniently held.

For an extended period E. M. Holland played with A. M. Palmer's stock, one of his most charming impersonations during this period being that of the name part in "Colonel Carter of Cartersville." It was in the autumn of 1896 that he and his brother Joe (now no longer acting) essayed a joint starring venture.

They began at the Garrick with a "Man With a Past," which went back on them, then progressed to "A Social Highwayman," very much on the order of "Raffles," and in which they made considerable reputation, Joe as the gentlemanly thief and E. M. as his faithful valet. But the next season they met their Waterloo at the Fifth Avenue in a dramatization of Marion Crawford's "Doctor Claudius," than which I can think of nothing more ill adapted to stage use.

Other "Raffles" Actors.

A while ago, along with Fritz Williams, Mr. Holland struggled for season after season with Charles Frohman's Anglicized French farces.

Clara Blandick, Mr. Bellew's leading woman, lately played Glory Quayle in "The Christian" at the Academy of Music. She is a Massachusetts girl, but her father being a sailing master she was born on the other side of the world, while his ship lay in Hongkong harbor.

Hattie Russell, cast as the Lady [illegible] rose, whose necklace is stolen, is a sister of Ada Rehan. She was once leading woman for W. J. Florence, and three seasons played the Widow Crane in "The Senator."

CLARA BLANDICK WITH KYRLE BELLEW IN "RAFFLES" PHOTO BY SARONY

LIONEL BARRYMORE IN "THE BEST OF FRIENDS" PHOTO BY BURR-MCINTOSH

MARGARET CRAWFORD IN "A MIDSUMMER NIGHT'S DREAM." PHOTO BY MARCEAU

KYRLE BELLEW AS "RAFFLES" PHOTO BY SARONY

New Yorkers Tire of Shakespearean Productions Even With Musical Comedy Trimmings—Sir Henry Irving Without Ellen Terry a Failure.

GRAND OPERA IS NOW A STRANGER TO WASHINGTON

(Continued from Third Page.)

smiled pretty acknowledgments. Time and again she gave the people double return for their money by singing compositions not included in the printed program. Finally the vulgar insistence of the people began to pall on her. She shrugged her shoulders in the expressive Slavonic way and the shrug conveyed to anybody with a grain of tact the words, "You are tiresome children and your applause carries no compliment with it."

Then during the last number—and there were more than a score on the program—a curious thing happened. The song was the sweet "So liegt ein Traum auf der Heide" of Fielitz. All through its exquisite rendition this audience, which had pretended to want so much, was fussing madly with its gloves and its wraps, and its canes and its programs, preparatory to leaving the hall. The effect of the piece was nearly spoiled for the mannerly people who wished to listen.

But the fussers were not so keen to go after all, for when Mme. Sembrich finished the Fielitz composition the clamor began again, and was so vociferous that she very graciously sat down at the piano and played her own accompaniment to another song. And the people, too, resumed their seats and seemed in no hurry to go. But they kept up their fussing all the time, and three or four thousand fussers can make quite a distracting racket.

This constitutes one example of the queer ways of an American audience—matchless for their apparent appreciation of fine things and matchless, too, for their lack of consideration to a great artist.

Coming Attractions.

National—Joseph Jefferson.

Joseph Jefferson made his first appearance on any stage when a child of three on the shoulders of Rolla. He was frightened and fastened his fingers in Rolla's hair. "Let go," yelled the tragedian who was playing the part, but young Joe held on until he pulled the feather duster hairdress off the actor and left the noble Peruvian standing baldheaded in the middle of the bridge before a startled but highly amused audience.

Mr. Jefferson will appear at the New National Theater in his repertory during the week of November 16. He will present "Rip Van Winkle" for his opening bill.

Columbia—Anna Held.

Mlle. Anna Held, in F. Ziegfeld, jr.'s brilliant production of the Bitchpin-Herbert-Luders musical play, "Ma'mselle Napoleon," comes to the Columbia Theater for one week, beginning Monday, November 16. The production made in Philadelphia on October 28 scored the most pronounced success of the current season, and the individual hit made by Miss Held transcends all her previous successes. In the role of Mlle Mars, the favorite actress of Napoleon's time, Miss Held's interpretation is said to be extremely artistic. All the scenes of the play are laid in Paris and adjoining country during the most brilliant period of the Napoleonic regime and they admit of some of the most brilliant effects. The company is the largest ever engaged in the support of Miss Held and includes such well-known artists as Mme. Mathilde Cottrelly, Billie Norton, Adelaide Orton, the McCoy Sisters, Joseph Herbert, Dan McAvoy, Henry Bergman, Frank Rushworth, and the Lilliputian Franz Ebert.

Chase's—Vaudeville.

The Chase bill for next week, commencing with Monday matinee, November 16, continues the reign of comedy and introduces Thomas J. Ryan and Mary Richfield in Will M. Cressy's successful comedy "Mag Haggerty's Father," the latest edition being "Mike Haggerty's Daughter," which is said to be even funnier than its predecessor. Another important offering is Harrigan, the tramp juggler. Edmund Day, the actor-author, with his own company, will appear in what is said to be his best written comedy sketch, entitled "Shipmates." The Willis family of musical entertainers will come from the great London Hippodrome. Mlle. Christina's acrobatic monkeys will be a diverting number. The Misses Delmore, vocalists and instrumentalists, and Johnson, Davenport, and Lorella as "The Two Football Players and the Farmer," together with vitagraph views of log rolling across the Canadian border wind up the varied program. Seats go on sale tomorrow.

Lafayette—"Marta of the Lowlands."

The scenes of "Marta of the Lowlands," the drama from the Spanish that has been so successful at the Manhattan Theater, New York, and that will be seen at the Lafayette Opera House, the week of November 16, are laid in the mountains of Catalonia, Spain. This is a region seldom reached by the traveler, and a new field for the dramatist. The simple peasant folk that make up the population of Catalonia live the lives their ancestors lived, and their civilization is that of two centuries back. There is probably not in Europe a people quainter in character and less influenced by modern progress than the Catalonians. Though the plot is fictional, it is typical of Catalonia, and its simple inhabitants, and the story gains strength from the simplicity of its setting. It is beautifully mounted, and played by one of the best companies yet seen on the road.

Miss MARY MARBLE,
At the Lafayette.

Academy—"From Rags to Riches."

"From Rags to Riches," with Master Joseph Santley, America's greatest boy actor, as Ned Nimble, a newsboy, will be the attraction at the Academy week of November 16. The play was written by Charles A. Taylor, and is under the direction of Clarence L. Weis and Maxwell H. Myers. It isa melodrama of New York life, and is splendidly equipped as regards scenery and appointments. The company presenting "From Rags to Riches" is excellent, and evenly balanced.

Empire—"The Minister's Daughters."

"The Minister's Daughters," one of this season's successful comedy dramas, will be the attraction at the Empire week of November 16. The piece is mostly laid in New York, and shows pictures of many famous spots, such as City Hall Square illuminated, Baxter Street, and several other interesting scenes.

Hawtrey's New Comedy.

It is a new and blithesome comedy in which the English comedian, Charles Hawtrey, will be seen at the New National during the week of the 23d instant. Its title is "The Man From Blankley's," and it is to come here direct from the Criterion Theater in New York, where it has been holding forth to large and boisterous audiences since September last, continuously. The play is manifestly well fitted to the comedian's art, and it is consequently not unlikely he will win even greater favor than his last play here. "A Message From Mars," permitted him to score. There is no similarity whatever, according to the judges, between the two pieces. The "Mars" play held Mr. Hawtrey's propensity for humor somewhat under restraint, but in "The Man From Blankley's" his spirits are said to be given free rein for merriment. The company supporting him is his own London organization, brought hither by Mr. Frohman for this American tour, and they are identified with Mr. Hawtrey's original London production of the piece that was made before his engagement to Mr. Frohman.

Sudermann's Latest Play.

Outline of the Plot of "Der Sturmgeselle Socrates."

An English writer gives an account of Sudermann's latest play, "Der Sturmgeselle Socrates:" The scene is a small provincial town in East Prussia. The principal characters are a group of old "Forty-eight" revolutionaries who meet for convivial purposes. They call their association "Sturmgesellen," and each member has assumed the name of some famous historical personage identified with the cause of liberty. One is Giordano Bruno another Catiline, the third Spinoza.

The center of the group is a dentist named Hartmeyer, known as Socrates. He has two sons, Reinhold, a student, and Fritz, a man of action, a modern socialist, whom he despises. These sons are members of the "Sturmgesellen." In the course of time Fritz, who is also a dentist, is asked to extract the tooth of a dog belonging to a royal prince hunting in the neighborhood. For consenting he is denounced by his father, who demands his expulsion from the association. Reinhold turns out to be a modern student of pronounced conservative views. The father's cup of mortification overflows.

Just at this time the secret archives of the "Sturmgesellen" fall into the hands of a district magistrate Spinoza, Giordano Bruno, and the other heroes take flight, leaving Socrates alone. In the last scene the magistrate appears with a decoration for Socrates, bestowed by the royal prince for services rendered by his son to his dog. A contest ensues between the personal vanity of the dentist and his old political sentiments, but the impression conveyed is that he will wear his decoration. The moral seems to be that personal vanity is apt to be more potent than the deepest political convictions.

Miss GAY ERROLL,
At the Empire.

Hackett in "John Ermine."

"The Prisoner of Zenda" Transformed Into a Backwoodsman.

James K. Hackett opened an engagement at the Manhattan Theater, New York, last Monday night, in Louis E. Shipman's play, "John Ermine of the Yellowstone." The play is made, says William Winter, upon suggestions derived from Frederic Remington's sketches of frontier life, and in the course of its prologue and four acts it shows several striking pictures of the West, tells a simple story in vigorous action, and displays marked types of both rugged and finical character, in strong and effective contrasts. John Ermine, impersonated by Mr. Hackett, is a scout, of the Pathfinder breed, and, in the development of the story, his integrity of character, honesty of purpose, moral superiority, and practical force are set against the trite conventionality of men whose social polish only makes their littleness more contemptible.

Mr. Shipman has pressed into the service a goodly number of the old complexities of Indian adventure, and the old and tried expedients of stage-effect, so that, as his play unfolds its time-honored narrative of beleaguered whites and murky, stealthy, murderous savages—implicating, of course, the one brave boy who dashes through unnumbered perils to bring the providential relief, and the maiden fair who rewards him at last with the priceless treasure of her celestial love—the observer fondly recalls his happy youthful days with Big Serpent and Uncas, or remembers the episode of Warrington's captivity in "The Virginians" and the bagpipes of the Campbells in "Jessie Brown."

The piece is neatly constructed, and more than commonly well written. And the play is fresh, pure, and healthful, with no sentimental humbug in it, and no patchouly of scented vice. There is plenty of extravagance, but that is always allowable, when dressing up the romance of the prairie.

Maude Adams' Return.

After a Year's Rest She Appears in a New Play.

For more than a year Maude Adams has been absent from the stage, and it was but natural that upon her return a forthnight ago there was considerable curiosity concerning her opening night, which was a notable triumph, showing that the brilliant young star has gained rather than lost by long rest and a year of travel abroad.

When Miss Adams closed her season of 1901-02, it was a great disappointment to her admirers, and they are many, to learn that she was to retire from the stage for a time; but, never very strong, the strain of several long and hard seasons had proved too much for her physically. She spent over a year in the Old World, and returned America several months ago, her health restored, and eager to begin work.

But before rehearsals were started Miss Adams made a tour of the Yellowstone, and the weeks of horseback riding and life in the open air sent her back to New York in the best possible condition for her long season, which opended recently in Syracuse, when she appeared for the first time in a new play, "The Pretty Sister of Jose," a dramatization by Mrs. Frances Hodgson Burnett of her story of the same name.

As the title indicates, the play is a Spanish drama, the interest of which centers about Pepita, the pretty sister of Jose, who scoffs at love and counts her lovers by the score.

At a bullfight she sees Sebastiano, a matador, and is impressed with his skill and daring, yet, when Sebastiano confesses his love for her, Pepita scorns him, and Sebastiano leaves Madrid. But he returns, and once more in the ring, just at the vital moment, he sees Pepita's face in the crowd of spectators, and love overpowers strength. Sebastiano is injured, and thought to be dying. Then, and only then, Pepita owns her love for him. Of course, Sebastiano does not die, and the play ends happily.

Miss Adams has a brilliant role as Pepita, a part to be classed among her pronounced successes. The presentation of the new play is also notable, because it served to introduce Henry Ainley to an American audience. He is the young English actor whom Charles Frohman brought over to be the leading man of the Empire Theater stock company. He is a handsome, athletic young fellow, good to look at, and with considerable histrionic ability.

Mrs. Fiske as "Mary of Magdala."

"Mary of Magdala," in which Mrs. Fiske will be seen here this season, is received everywhere with all the unusual tokens of favor that marked its original representation in New York last season at the Manhattan Theater, and again this season during her engagement at that house. This drama by Paul Heyse, the English version of which was made by William Winter, impresses every audience that witnesses it as one of the most remarkable plays of this period of magnificent stage effort. Its artistic beauty as a production now has been surpassed in this country, and the play affords Mrs. Fiske the [illegible]ed dignified and poetic opportunity [illegible]ess in has enjoyed as an actress, and [illegible]s damher remarkable genius in new [illegible] and that actions

The English Way.

Theaters through the small "provinces" in England pay nearly [illegible] attention to advertising, and display [illegible] care current and coming bills in the lights and showy "stands." The [illegible] of Theater, Peckham, England, recently amused patrons of the house and [illegible]er dents of the city by its manner of [illegible]ing its attractions. Its concise style was probably responsible for a peculiar announcement which read:

"Nightly at 7:45, 'THE WORST WOMAN IN LONDON.' Next week, 'ONE OF THE BEST.'"